



NOW THEN.

RICHARD COMBES. MICHAEL PALIN. THE UNTHANKS.
A MAGAZINE FOR SHEFFIELD. ISSUE 63. FREE.

MANAGEMENT.	JAMES LOCK.
EDITOR.	SAM WALBY.
DESIGN & LAYOUT.	FEEDBACKER DESIGN.
ADVERTISING.	BEN JACKSON. JAMES LOCK.
ADMIN & FINANCE.	SARA HILL.
PROOF & COPY.	SAM WALBY. FELICITY HEIDEN. IAN PENNINGTON. DANIEL ALEXANDER.
AD DESIGN.	FEEDBACKER DESIGN.
DISTRIBUTION.	OPUS DISTRIBUTION.
CONTRIBUTORS.	ALT-SHEFF. GEOFF MACKAY. MAX EVERETT. SAM WALBY. ROS ARKSEY. KOMAL KHAN. JOE KRISS. TONY WALSH. MARK GRIST. NEWSTHUMP. FRED OXBY. EDWARD RUSSELL-JOHNSON. ALEX FENTON-THOMAS. TASHA FRANEK. CHRIS ARNOLD. JIMMY MAY. JACK SCOURFIELD. JOE BAKER. IAN PENNINGTON. BEN ECKERSLEY. JOÃO PAULO SIMÕES.
ART.	RICHARD COMBES.

Cover image: Cleaning Lady

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WRITER? MUSICIAN? ARTIST?
SAM@NOWTHENMAGAZINE.COM

POET?
JOE@NOWTHENMAGAZINE.COM

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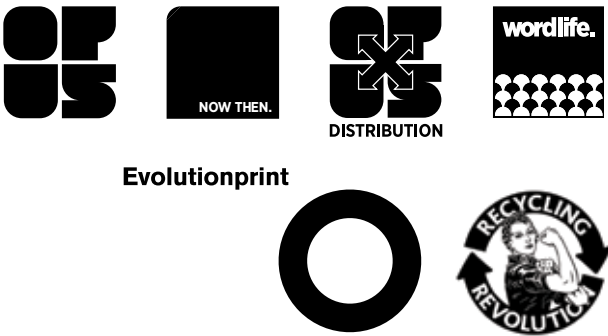
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Original design & layout by Matt Jones.

Enjoy the read.



EDITORIAL.

It's that time again, when we take a break from print so we can come back stronger in September. We'll still be online in July and August with plenty of art and local writing. But first, we present what we believe is our best issue for a good while...

Art comes courtesy of Manchester-born, New York-based oil painter Richard Combes, whose work we've been eyeing up since we saw it in the flesh at Snig Hill Gallery back in December. It's a pleasure to put the work of such an incredibly accomplished artist on our pages and once again it's great to shake things up with a completely different style. Read our interview with him for an insight into his work.

Ahead of this year's Doc/Fest, which kicks off on 12th June, we have secured interviews with Sheffield legend and intrepid traveller Michael Palin and Northumberland folk collective The Unthanks, who turned out to be lovely people with plenty to say. What are the chances? Read those features on pages 9 and 38 respectively.

Take a look at our Filmreel section for our pick of the Doc/Fest programme. There's so much going on that it would be impossible to squeeze it all in, so if you're interested then take a look at sheffdocfest.com.

SAM.
sam@nowthenmagazine.com

SPIRIT OF 45 DAY.

As part of our media partnership with Doc/Fest, we are pleased to finally be able to announce our collaborative event, Spirit of '45 Day on Saturday 15th June. Taking place at Queen's Social Club from 2pm till 1am, we will be screening the new Ken Loach documentary **The Spirit of '45**, a live score of the 1929 silent film **Drifters** by beatboxer Jason Singh, poetry from teacher-turned-rap battler Mark Grist, music from Manchester trio Age of Glass and Leonie Evans, film installations from Exploding Cinema and much more. It's shaping up to be an amazing event and an utter bargain at £2 before 7pm and £5 after. Search 'Spirit of '45 Day' on Facebook for the low-down.

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Reflection

LOCALCHECK.

RICHARD CLARE / PEACE IN THE PARK.
HOSTED BY ALT-SHEFF.

It seems strange to be reflecting on a sad theme when we're heading for midsummer, but the green garden of Sheffield is missing two of its brightest flowers this summer. The first was through the sudden death of Richard Clare. Originally from Brighton, he was a self-taught teacher of organic food growing since the 1980s, but looked more like a survivor of the 60s. Many Sheffield people and groups have benefited from his enthusiastic and wide-ranging expertise in practicalities from soil preparation to food preservation and seed-saving. He also branched out into the eco-politics of what he called 'ediculture' (edible horticulture). He taught that modern industrial agriculture is simply not sustainable. The system has been poisoning the biosphere in which we live, with toxins like oil-based chemicals, 'monoculture', genetically modified foods, and the recently banned bee-killing neonicotinoid pesticides. These are dark realities that 'agri-business' and the food industry don't want to reveal, but Richard knew the answers; local food production and bio-diversity. And he did his passionate best to spread the ideas, which look certain to increase in importance in the future.

The man was a legend in his own lifetime. He even called his own website Organic Guru. I was one of the many who attended one of his introductory courses. He had a lot of empathy and was very committed to doing things his way. He could also be difficult, he called a spade a spade and didn't hesitate to criticise when he felt it was due. Although he will be sadly missed, he has planted a legacy, not least in the many growing sites like Darnall Allotment Project and Access to Allotments in Crookes. His huge bank of heritage seed varieties, well adapted to Sheffield's soil conditions, will be preserved by a group of friends and former students. Richard was encouraged to record his voice and wisdom in a series of lecture videos on a Youtube channel entitled Ediculture, thankfully preserving his immense knowledge. These are recommended viewing, the fruit of a life all too brief.

The Ediculture workdays and courses will continue. If you are interested in workdays, seeds or food growing courses, **email info@ediculture.co.uk**. It is still very much alive.

One of Richard's sites is the Ponderosa park in Crookesmoor. Back in the 90s he led an environment group, one of his many activities, which planted trees there and pioneered the concept of 'edible landscapes'. Many Sheffielders will know this as the site of the perennial Peace in the Park festival, which tragically will not take place this year. After a decade of cultivating love and peace in the summer sun, the voluntary committee faced an agonising decision. The usual run of pre-festival benefit gigs simply did not produce the usual income to see them through. Funding and cashflow is never easy. It was a long and difficult meeting. Flipchart paper was beginning to line the walls, but there was no other conclusion. The festival would have faced a loss of around £8,000 instead of generating income for charities as it has always done. With great reluctance the decision was made. Peace in the Park 2013 is off.

The organisers have really tried to explain the reasons on their website. They want to keep it free and keep the spirit alive, but there's nothing that can be done now except to work on a glorious return in 2014. So please get out and support their benefit gigs and fundraising appeals. Next year, Peace in the Park will be bigger, brighter and better than ever. Sometimes we don't appreciate what we've got till it's gone, and renewal means new growth. We need peace festivals more than ever before. The world needs peace and cultivation, not war, austerity and destruction.

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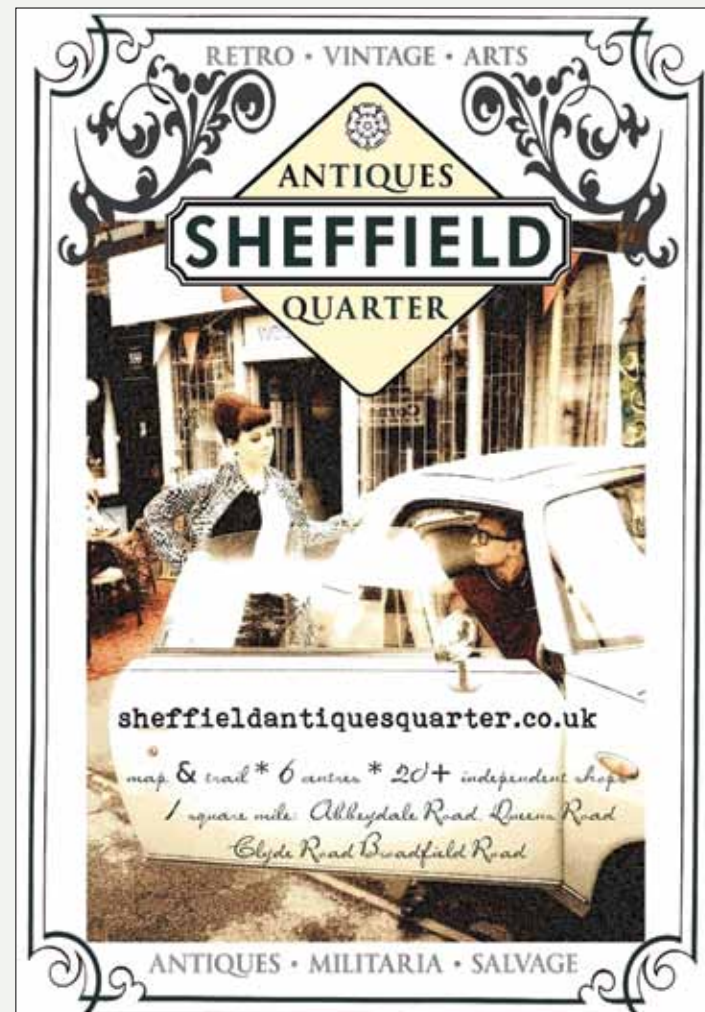
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DEAD SPACE.

OLD SHEFFIELD CITADEL - SALVAGE MISSION.
GEOFF MACKAY & MAX EVERETT.

"Hope springs eternal." Or does it? The optimist inside us would like to think so, but with high street shopping rapidly becoming a thing of yesteryear and shops closing down at a rate of knots, is more retail therapy what we need? Maybe we can redeem ourselves and look for alternatives to commercial slavery. Top-down planning decisions that pander to the interests of big business and not the people mean our futures are becoming unstable and unsustainable. This month we take a look at a building that has served a broad cross-section of people for over 100 years as a place of salvation, a place for meeting and sharing, and ask why another great space is set to be taken from us.

The Salvation Army or Sally Army was founded in London by Reverend William Booth and his wife Catherine. In 1878 the Reverend instructed three ladies - Mary Goddard, Miss Dunage and Gypsy Smith - to come to Sheffield to found a new corps. Massive crowds gathered at regular meetings and hoards were converted, although it wasn't all plain sailing. Riots brewed and angry publican mobs attacked the groups, mainly because of their anti-alcohol stance, but it wasn't long before the city's attitudes towards the Army swayed.

The group had various meeting places, the most notable being Albert Hall in Barker's Pool. As the corps became more established and the prior premises, the 'Glory Hut', became too small, new plans were put together in 1892 for the purchase of land on Burgess Street and erection of a building to accommodate all. The land was bought for £7,812 and the cost of construction was set at £25,000. Part of this was for the Citadel and the rest was for the shops that run along Pinstone Street. If you look carefully you can see the carved letters 'SA' above the shops. The Citadel was completed in 1892, designed by William Gilbee Scott in the usual castle style with crenellated parapets and machicolations, and became the Sally Army's largest meeting space in town.

The Salvation Army moved premises in 1999 and the building stood empty until the end of 2011, when Occupy Sheffield took hold and secured it on a temporary basis. This movement towards a reuse that reflected the soul of the Citadel was named Citadel of Hope. The group created a place where people met, discussed and enjoyed a varied selection of events.

The Citadel is a terrific site in a prime location that enjoys a high volume of footfall. Its beautifully designed facade and roof tower features should be a cause for celebration, especially as the city centre's identity is slowly being eroded, with one in ten retail units in the area closed down or boarded up.

Of course we are all still eagerly waiting for the shiny new retail quarter, or Sevenstone Project as it is now known, aren't we? The latest reports claim that the development will now be completed in late 2016. Is it fair for this architectural and historical treasure to be left to drift further into a state of neglect, while the completion date for the retail quarter gets repeatedly pushed back?

The current planning proposals for the building show the Citadel being converted into a two-storey open-plan retail space complete with escalators! But we can't help wishing for it to be put to good use now, perhaps for the benefit of the city's emerging creative industries community or other innovative art-based applications. The Citadel was created to be a beacon in the city and it could, in these times of financial uncertainty, once again be a place of sanctuary and contribute to the improvement of the city centre's short-term economic future.

The dead space in the building could be revived and used as an attractive venue for something special that you can't get in the heart of the city today. There is a growing collection of Sheffield-bred ventures, like Common People or the Magic Lantern Film Club pop-up cinema, which could make use of the building in the interim on a temporary basis to provide regular, authentic local artisan markets and original entertainment events. The building already has two separate entrances and a decent auditorium space, so this could be feasible. The empty premises further down Pinstone Street have artwork up in the shop fronts so the concept is already out there. It would be great to see the Citadel included in the parade.

This type of initiative is necessary because as long as the Sevenstone Project stalls, the Citadel and the city centre will continue to suffer from uncertainty and mediocrity. Sheffield deserves better.

If you have anything to say please get in touch:
everettmackay.co.uk/contact-us

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Red Handle Paint Brush

MICHAEL PALIN.

BENIGN ANARCHY.
INTERVIEW BY SAM WALBY.

If there's one person I've interviewed who needs no introduction, it's Michael Palin, but in the interests of fairness and consistency I'll provide you with one anyway. Growing up in Broomhill, Sheffield before reading Modern History at Oxford, he remains one of the UK's best loved sons, having made his mark on the world through arguably the most influential comedy group of all time. I grew up with **The Holy Grail** and **Life of Brian**, and I'm still waiting for a comedian or group of comedians who can evoke the same level of universal hilarity as Monty Python. I have a feeling I may be waiting a while.

Since the Pythons went their separate ways, Palin has become almost as well known for his travel documentaries for the BBC, among them **Around the World in 80 Days**, **Pole to Pole** and **Full Circle**. He is also an accomplished author and once achieved that pinnacle of human achievement – a cameo in Home and Away.

I spoke to Michael ahead of his In Conversation event at the Crucible on 13th June as part of this year's Sheffield Doc/Fest.

Why do you think it's important to travel?

I don't think it's essential to travel, but I do think it broadens the mind. The old cliché is true. I've learnt a lot more about the world from actually seeing it, in a way that I wouldn't have done if I'd sat at home and just read the papers and listened to the news broadcasts, because they tend to headline everything.

When you travel as I've been lucky enough to do on all these programmes, you see little things that you never expect to see – houses in very poor areas, houses in very rich areas, people being exploited, people doing the exploiting. But you actually do get your own view of the rest of the world, and I think that's quite important because in many cases it reduces one's fear and anxiety about the world which you might get from reading the media. It makes the people of the rest of the world seem slightly closer to you, and I do feel that one understands that we share more than divides us. So that's important.

I also just enjoy and always have enjoyed the process of travelling. I love geography, so I can look at a wonderful landscape or a waterfall with as much satisfaction as I can folk dancing and things like that. It's all part of it.

I think one of the reasons your travel documentaries have been so successful is that you're discovering these places with the viewer, rather than reeling off a load of facts given to you by a researcher.

That's the way it's turned out. Around The World in 80 Days has been extremely successful and it's the one documentary that everybody remembers, but it was sort of born out of inadequacy really. I wasn't an accomplished television presenter. I wasn't chosen as an anthropologist or a journalist. I had no expertise to take with me other than a sense of humour, a curiosity about the world and an ability to talk to people and get on with people.

If some of my encounters didn't work straight away, and the language was a problem, or the local customs were a problem, rather than turn the camera off, that was the time when one got something that had some impact. By the end of Around the World in 80 Days I realised that my everyman

approach, rather than the expert approach – my approach in going into situations without knowing quite how I was going to come out the other end – was quite appealing to audiences. That gave us a bit more courage to take on a second series, which was Pole to Pole.

In a past interview, you said that while travelling you were more disturbed by the power of the few than general poverty. Can you elaborate on that?

I think the most depressing thing is to be in a country where people are cowed by whatever force is running the country – people who are unable to say what they feel, people who are guarded and watched all the time. You realise that in some of the countries that I've been to there is a very strong central authority, which may seem to keep the country quiet but at the same time I think creates its own sort of authoritarian regime which shuts people up. It doesn't have to be a dictator or a ruthless monarch. It can just be powerful corporations or a few people with a lot of money – that can be just as distorting as naked central power. What I mean really is that the fewer people who have influence in a country, the less open and natural and straight-forward the people in that country will be.

The other thing is that I have been to many places where people are very poor. I remember travelling once on a plane and there were some Americans. I said I had just been to India and they said they couldn't go to India. I say, "Why, some problem with the visas?" No, they just shook their heads and said, "The poverty". There's this dreadful attitude that poor people are somehow different from us. Yes, they're different – they're more inventive, they're brighter and a lot of them are able to survive much better than we probably would if all our systems collapsed.

This is not always the case. I've seen poverty which is purely corrosive and depressing. But in a lot of smaller areas, where small communities have not got a lot of money, they are stronger communities, they help each other, they make use of everything they've got, and they refuse to give in to self pity. For them, just getting their child to school or cooking a meal is a success for that day. Poverty's never a good thing, but being poor does not necessarily mean you are ground down. I've seen indomitable spirit in a lot of poor people and a great deal of angst in rich people.

What are your predominant memories of growing up in Sheffield?

The atmosphere of the city was governed by the very traditional heavy industry. We lived on the west side, which was residential and very comfortable, and on the east side were these huge steelworks. Going down there was quite extraordinary, because those were the days when you could just see flames belching from furnaces and metal being poured. It was a tremendous enterprise.

The centre of the city was pretty rough, pretty dirty from all the pollution, whereas on the west side it was quite nice because you were on the edge of the Peak District. So I was halfway between this very heavy industrial side of Sheffield and the rather beautiful, idyllic world of the Peak District, where I could go off on my bike rides and all that. It was a city of very strong images, partly because of the hills, and partly

as I say because of this difference between the Peak District – the great crags, like something out of an American western – and then on the other side of the city this huge, powerful furnace of industry. The wind always blew from the west, so generally speaking the industrial pollution all blew out over Rotherham and Doncaster.

It was quite dramatic. At the same time I think we felt rather cut off from the rest of Britain. You felt Sheffield had its own very strong character, but it was quite an introverted character, unlike Manchester or Leeds, which in those days would be seen as more modern cities. We felt a little bit left out, but it gave Sheffield its character and strength.

Your book Hemingway’s Chair deals with the effect of big businesses on local communities. How do you think things have changed since the book came out and how do you feel about the topic now?

I don’t think a great deal has changed. The story wasn’t meant to be written as a political story particularly. It’s a story about a man who works in a Post Office and sees himself as Ernest Hemingway. But then as I wrote it I became far more interested in what the Post Office represented in the community. And it did represent a place where people met up and gathered together. I can remember queuing in the Post Office with my mum or dad, and then they’d meet someone in the opposite queue and someone would start talking, and the person at the Post Office knew a lot about what was going on in the community.

I like very much the personal touch. Places where people can get together and communicate physically and meet each other are quite important – whether it’s a social hall, a church, a garage or whatever – and the Post Office was one of those places, where people were in touch with other people’s lives and could be given advice by people there without having to look for it on obscure phone lines.

So I thought that element of the Post Office was very important and I could see it being gradually eroded. Now it’s moved to the back of a supermarket. Buying stamps and licences is just another part of the buying process. I’m not saying there’s anything wonderful about queuing, or the proliferation of licences, or the paperwork that people used to have to go through, but the Post Office itself did bring people together. Now it’s part of the whole commercial world and, 19 years since I wrote the book, at last the government has come clean and they’re going to privatise Royal Mail.

I was just suggesting that a place where people get together, meet each other, talk on an equal basis – not necessarily as customers and salespeople – is a good thing, and once it’s gone it can’t really be easily replaced.

It ties in with travelling as well, because as places become increasingly homogenised the joy of travelling becomes reduced, doesn’t it?

Yes, I think it’s so important really to try and realise that your own input is what’s vital to any part of your life. If people say, “We’ve got such a good deal that we can’t actually get out of the coach until someone tells us to,” then I think we’re

really losing something. We’re losing that great moment where you as an individual say, “I have made this connection in my way and that’s what makes me different to everybody else”. It’s keeping those little connections that I think is vitally important, otherwise we do get manipulated and we do get used.

I think nowadays the Internet has many good things going for it, but there’s two sides to it. One is it puts us in touch with anyone all over the world, but we don’t actually meet them, see them, touch them. We don’t know quite who they are but we think we’ve got all these friends. The virtual world is actually run by a few people, a few companies that are making colossal amounts of money. And what are they going to do with all that? Bill Gates has been a fantastic example to people. He’s spent billions of his money on aid in Africa and I think that’s a thoroughly good thing, but the rest of them are just trying to avoid paying tax and that’s not very seemly.

I feel the world is more open in some ways, but in other ways it’s more closed. We’re actually much more controlled about how we can get in touch with people. Once electricity goes we’ve had it. The people who live in the slums of Calcutta will actually find that their life hasn’t been changed at all, because they never had electricity or television or fridges.

You’ve spoken before about silliness being a kind of “benign anarchy”, and of course the foundation of Monty Python was silliness and absurdity. Which topics in particular do you think need silliness applying to them?

I think big business certainly does. That’s the one that really is the great enemy of silliness. But silliness is just a way of expressing yourself and breaking out of a mould, and saying, “I’m not going to do this thank you very much, I’d rather do that”. So there’s a slightly stropky element to silliness. But it has to be accompanied by humour. I think just getting angry without seeing the absurdity is not good. It’s about standing back and looking at the situation we’re in. You see it online. People come up with some very funny comments about the world and the way it’s going. I think that’s very, very important. We just have to realise when and how we’re being manipulated, and try and say, “Well, if it’s absurd we should laugh at it.”

Laughter is a great way of irritating people in power who just want to extend their power and influence. It makes them stop and think a bit. I should know – I played Pontius Pilate in Life of Brian. To be up there with all your Roman clutter on, your centurions behind you and 600 people lying on their backs, pointing at you and laughing, you realise that actually, this is what we should’ve done to Stalin and Hitler. The first thing people in power do is try and stamp out silliness. They stamp out humour because it mocks them and makes their position slightly more difficult. That’s why it’s so important.

Tickets for Michael Palin In Conversation at the Crucible on 13th June can be booked at sheffieldtheatres.co.uk

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PAGE10.

FOOD.

WILD FOOD AND FORAGING.
ROS ARKSEY.

Foraging for wild food is an ancient activity that has become very fashionable recently, with many chefs using foraged ingredients on their menus. But utilising nature's bounty is not just for the professionals. We can all get involved and as spring leads into summer there is an increasing range of edible wild plants, flowers and fruits to look out for in and around Sheffield.

The Sheffield Food Network map created by Grow Sheffield is a good place to start. Their website has a populated online map which indicates local sites where you can find wild food, like apple, wild cherry, plum and damson trees, as well as local food producers and suppliers. Well worth a look if you want to see what might be growing on your doorstep.

Aside from fruit, there are plenty of other everyday wild foods that you may have overlooked. Here are a few of my suggestions of everyday plants you should consider, learn to love and eat.

Nettles.

We all recognise this 'weed' and perhaps don't appreciate its value as a versatile and nutritious ingredient, which can be used where you might otherwise use spinach. Go for the younger, top tips of the nettles, picking them with gloves on. Rinse the leaves well before cooking. You can use them to make soup, sauté them with mushrooms and serve on toast, stir through a risotto or add to pasta. They work well in salads and the roots can also be used to make dandelion coffee.

Dandelions.

This yellow-flowered plant is another familiar one. Many people curse when they see them in the garden, but the attractive jagged leaves are edible, and when picked young are good in salads. They taste slightly bitter, a little like chicory. They work well in salads and the roots can be used to make dandelion coffee.

Wild Strawberries.

I've seen wild strawberries flourishing in Miller's Dale in the Peak District, sheltering in the undergrowth. These miniature fruits make for a great addition to any dessert. Serve them with fresh mint and Greek yoghurt or use as a cake decoration.

Bilberries.

I went foraging for these juicy blue-black berries in July last year at Wyming Brook with PJ Taste. They require a little patience to pick because they grow clustered in low-lying bushy shrubs but they are worth the hunt as they work well in a fruit tart and you can add them to muffins like you would blueberries, or have a go at making Bilberry gin.

For a little more 'expert advice' from an experienced forager, I consulted Peter Moulam from PJ Taste. Here are his highlights of common wild foods to look out for in June.

Common dog rose.

This is found on waste ground, in parks and growing in hedges. It has lovely pink flowers and can grow up to 2.5m tall. All rose petals are edible but as always be careful that they have not been sprayed with pesticides. Making crystallised rose petals gives a brilliant store cupboard ingredient for decorating a special cake and adding exotic flavours later in the year.

Elderflowers.

Elderflowers are really at their best for only a few weeks, so watch the weather and make the most of them, picking well away from roads. You can make a fragrant cordial or Elderflower champagne which is ready in a matter of a week or so, or even deep fry tempura-style for a stylish dessert garnish.

Yarrow.

Yarrow is all around us on verges, alongside footpaths and in parks. It can be used as a simple herbal tea. It's refreshing and is said to have all kinds of therapeutic properties.

To read more about foraging, techniques for preserving and recipes, read Peter's blog peterpj taste.wordpress.com.

A few final words of advice before you head out into the wild:

If you are in any doubt about the identity of a plant, don't pick it and certainly don't eat it.

Check out online resources or buy some books to build your knowledge. Recommended reads are Food for Free by Richard Mabey and the River Cottage Handbook No. 7 - Hedgerow by John Wright. Think about trying a one-day course if you want to learn more.

It is illegal to uproot any wild plant without the permission of the landowner.

Pick limited amounts and only where there is abundance so the ongoing sustainability of the plant is not damaged.

sheffieldfoodnetwork.co.uk
pj taste.co.uk
nibblypig.co.uk



DOUBLE LENTIL, QUINOA AND GROUND ELDER DAHL.

You've probably got ground elder growing between the cracks of your yard. I noticed it before, but never thought of eating it until my housemate whipped me up an omelette with it in. It tastes similar to spinach, so if you can't get hold of it then use spinach instead.

100g each of red lentils, green lentils and quinoa
2 onions, finely sliced
3 cloves of garlic, crushed
2 large handfuls of ground elder
A pinch of kalonji (onion seed)
A thumb-sized piece of ginger, peeled and grated
2 tsp of chana masala spice mix
Fresh chilli, chopped
800ml water
Lemon juice
Salt to taste

Place all ingredients except the lemon and salt in a pan and cook for around two hours, stirring occasionally. Everything should be soft. Keep an eye on it and add more water if required. Add the lemon, salt and fresh chilli to taste and serve with pitta bread.



BLACKBERRY CRUMBLE SLICES.

Pretty much every secluded path I regularly use in Sheffield has an abundance of blackberries growing in the summer. If you are lucky then you'll have some in your garden too. Here's a more portable version of a classic blackberry crumble. I've made these vegan and gluten-free with excellent results.

250g butter (or vegetable oil spread for vegans)
400g plain flour (or gluten-free)
60g caster sugar
50g ground almonds
1 pinch salt
600g blackberries
1 apple, finely sliced
50g sugar

Rub or blend together the first five ingredients until they form a breadcrumb-like texture. Add a splash of water, gently bring together to form a smooth pastry and leave to chill in the fridge for two hours.

Meanwhile, cook the final three ingredients very gently in a saucepan until the sugar has dissolved. Now remove your pastry from the fridge and, providing it has firmed up enough, grate all of it. Line a small rectangular tin with greaseproof paper. Sprinkle a layer of pastry over the base, taking care not to leave any gaps. Evenly spread the berry mixture and top with the remaining pastry. Bake at 180°C until the top is golden and leave to cool completely before slicing.

Recipes by Komal Khan - girlwhoatetheworld.blogspot.co.uk
Cooking by Freddie Bates
Photos by Sara Hill



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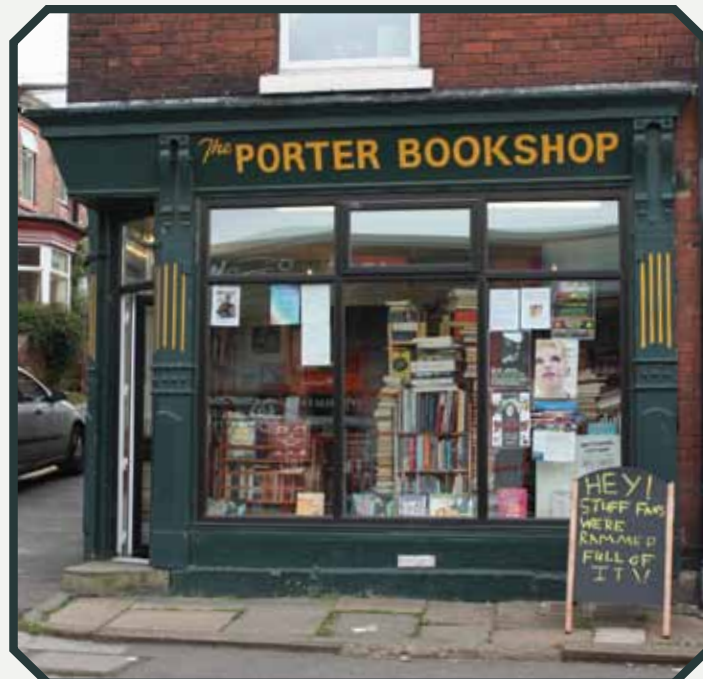
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WORD LIFE.

COLLATED BY JOE KRISS.

This is the last time you'll get your grubby mitts on Now Then for two months. We're taking a small break from print for July and August to drink cans and shout poems at strangers in parks and at festivals. We'll still be online though, so keep an eye out on our website for all the latest poetry related news.

If you're lucky enough to be going to any festivals this year – Glastonbury, Latitude, Shambala – make sure you check out the poetry tent. They've yet to announce their line ups but it's usually a collection of some of the finest poets in the UK.

JOE.

POETRY EVENTS.

SHEFFIELD POETRY FESTIVAL.

1st–9th June.

Sheffield Poetry Festival is taking place in the first week of June. There's a whole range of readings taking place across the city. Highlights include Michael Symmons Roberts and Sinead Morrissey, alongside local poets like Helen Mort and River Wolton.

MADFEST.

2nd–4th August.

Alongside Point Blank we'll be curating some spoken word at Madfest, held at Elsecar Heritage Centre. It's a folk festival with a range of other art forms including street theatre, children's theatre and much more. Headliners include Eliza Carthy.

FAVOURITE UNCLE.

He was
my favourite uncle.

Cool.
More like a mate.
He brought me candy bars from Zanzibar
and everything was great.
He told me 'bout a place
in outer space and said he'd take me there.

He bought me sherbert dips and walnut whips.
He answered all my prayers.
He gave me building blocks

and Batman socks

and called me

'Our Kid.'

But he fell out

with me Mam

and left.

Like all the others did.

TONY WALSH | LONGFELLA.

From the debut collection SEX & LOVE & ROCK&ROLL (Burning Eye Books, 2013. Available from longfella.co.uk)

OGRE.

You kept us in check alright. Hugged us
With a thuggery unrivalled on our street.
A bruiser, a bellow; lurching through doorways,
knuckling at dusters, rubbing spit upon faces,
tormenting the dishes, You were clatter;
The business, and if one of us resisted
Your words had the strength
to lift the spines from our backs.

One afternoon, while you slept, I crept closer,
Ran my fingers along the red scar in your side.
The one that I'd made. Deep as the earth's crust,
But still nowhere near deep enough to be the end of you.

MARK GRIST.

A IS FOR ANGELICA BY IAIN BROOME.

LEGEND PRESS, 2012.
REVIEWER – EDWARD RUSSELL-JOHNSON.

This is the first novel from local author Iain Broome, a tale of curtain-twitching, isolation and simmering tensions in suburban Sheffield.

Gordon Kingdom spends his days caring for his bed-ridden wife, Georgina, and his nights spying on the neighbours. His elaborate filing system contains notes on the bedtimes, wardrobe choices and tea-slurping habits of his fellow residents of Cressington Vale. Convinced he can care for Georgina alone, Gordon and his fragile world begin to disintegrate when Angelica moves in across the street.

For a first-time author, Broome plunges headlong into some weighty social ills. Gordon is surrounded by people whose habits he knows intimately, yet his isolation is suffocating. He's a well-intentioned carer who is hopelessly out of his depth, and he's in desperate need of help but is incapable of asking for it. Broome's sparse dialogue deftly captures Gordon's alienation and those empty conversations we all have with neighbours and vague acquaintances.

Because of Gordon's autistic character traits, it's difficult not to read this book in the shadow of Mark Haddon's **Curious Incident**. It also owes a debt to Hitchcock's **Rear Window**, exploring the dramatic potential of the closed doors and open curtains of suburbia. These are well-trodden paths, but Broome's take on them is spirited and never predictable.

However, for me the main barrier to Gordon Kingdom's skewed little world is the man himself. A character dominated by a single quirk can easily feel two-dimensional, and by handing Gordon the narrator's reigns Broome forces us to share his narrow worldview. Beyond the colourful minutiae of Gordon's notes the characters feel shallow, and his lack of empathy makes the reader's job difficult.

Frustratingly, this under-development becomes a theme. The author has a magpie's eye for the tiny dramas of everyday life, but many of his ideas are abandoned, leaving the reader unsatisfied. The counter-argument is that this superficiality reflects the inherent flaws in Gordon's character, which we have to experience in order to fully understand him. I felt that it closed the curtains, rather than shedding light.

For all his faults, Gordon is a likeable character. His relationship with his wife is touching and his involvement with Angelica has a mesmerising, car-crash quality. A is for Angelica is a bold effort, and Broome's uncomplicated prose pulls us through some potentially morbid subject matter with dexterity and humanity.

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SKY NEWS BLAMES HILLSBOROUGH ON MINERS' STRIKE

A Sky News documentary has made the astonishing claim that the Hillsborough disaster was the fault of Arthur Scargill.

Using previously unseen artist's impressions of Scargill wearing a Korean military uniform, the episode of 'Paranoia: Why Communists Tried to Kill Our Children' has already drawn a record number of complaints.

"This is blatant revisionism and an insult to our intelligence", claimed a spokesman for the Hillsborough Independent Panel. "The presence of coal smut at the ground is circumstantial at best, and we believe most of those Davey lamps were added digitally after."

Nigel Fisher, the editor who commissioned the documentary, has defended the accuracy of his report. "It was a long time ago so no-one knows exactly what happened", claimed Fisher. "So it's up to us in the media to bend past events to our agenda. I suppose we could have interviewed a few families, but Liverpool is really far away. With the cost of rail fares, it's cheaper to just make something up."

Sky's Hillsborough documentary

The documentary will claim that miners deliberately flouted safety procedures by gluing stuffed canaries in place on their perches. A reconstruction shows a hunched Scargill counting a large wad of money, and refusing to move for an ambulance until he's rechecked it twice.

"While there's no evidence that any of these things actually happened, it's important to give people an alternative view", said Fisher. "And by recreating 'that' supposed 45-minute kiss between Scargill and Syria's President Assad, we're also making a watertight case for the forthcoming invasion."

SHOCK AS UKIP MEMBER'S FACEBOOK PAGE FAILS TO MENTION ANY JEWISH CONSPIRACIES

There has been widespread shock throughout Britain after a member of UKIP used his Facebook account to share pictures with his friends and indulge in general chit-chat.

Amongst the posts on Chris Nosworthy's Facebook page were details of an afternoon stroll through the park, a happy birthday message to a man called Nigel and a Youtube video of a dog walking on its back legs.

Closer inspection also revealed that he hadn't 'liked' any far-right hate groups or made any racist, anti-semitic, homophobic or islamophobic comments.

Mr Nosworthy defended the contents of his Facebook page and strongly refuted claims the he is 'non-racist'.

"My friends, family and the people who know me will tell you I'm a total racist," he insisted. "I used to play in a local 5-a-side football team, but I quit after a fella called Mohammed turned up for training. I'm also pretty sure that dinosaurs were wiped out by Jews," he added.

UKIP Facebook page

A UKIP spokesperson revealed that a full investigation would be carried out and action would be taken "if necessary".

"It might just be that Chris has been a bit naive and made an error of judgement. We also shouldn't rule out the possibility that his account was hacked by leftist flag-burning gays from the BBC.

"He's already been for a precautionary AIDS test."



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RICHARD COMBES.

FROM EVERYDAY TO EXTRAORDINARY.
INTERVIEW BY SAM WALBY.

Richard Combes is a renowned oil painter, born in Manchester but now based in New York. He trained as an architect before moving to the US to complete his master's degree in painting at the New York Academy of Art. In 2004, he was elected a full member of the Royal Institute of Oil Painters, an honour that only a handful of international artists have had bestowed on them, and now splits his time between the US and the UK.

We first saw Richard's work in the flesh at an exhibition at Snig Hill Gallery in Sheffield and were immediately blown away by the composition and sheer detail. Though many of his subjects are commonplace, the way they are brought to life really is extraordinary.

Can you describe the process of starting a new painting?

My work is based on things I see in daily life – people, places, objects. Everything has a story behind it, especially older things. I like to imagine what's happened in a space or to an object and somehow preserve it in my paintings. Once I've chosen my subject, I do a charcoal sketch and then build up the paintings over a series of stages. The details become more refined with each layer of paint.

Where do you get your inspiration from?

My surroundings, especially architecture. I originally trained as an architect and I'm drawn to old buildings that tell a story. In New York, where my studio is, I like to explore the city's nooks and crannies. I like to see cities in close-up rather than expansive views.

As a child, my parents took me to stately homes in the UK and that was the first time I saw oil paintings. I was subsequently inspired by 18th century portraiture, the Impressionists and Surrealism.

Tools. What do you use regularly and what is your favourite?

I like to use a palette knife to give my work texture and various flathead brushes to give it detail. My favourite colours are the earth yellows – ochre and raw sienna.

What other artistic media have had an effect on your art?

Photography mainly. It has enabled me to capture fleeting moments and then I give them permanency in my painting.

How do you spend your days?

If I'm not thinking about or doing my artwork, I enjoy talking

to friends and watching classic old films. I also keep up with Premier League football and wish there were more places in New York to watch cricket!

Which of your recent pieces have you enjoyed making the most?

The series I'm working on now – reflections of buildings in pools of water, which I discovered one day while walking around New York after some snow had melted. I've been able to incorporate brighter colours into this series.

How has your art evolved over time?

I have a better sense of the themes and subjects that resonate with me and my work has become more ambitious in scale.

How has art in general changed since you started?

I think there's been a resurgence of realist and figurative painting. In the US, several schools have been founded to encourage this type of work. I find this very promising.

Any tips on how to survive and make money from your art? Do you find it important?

One of the most difficult things is to know and find your place in the art world. Paint the subjects that interest you the most and you will do a good job. If you paint something that matters to you, it will be genuine and that integrity will show through.

What do you dislike in art?

Art that appears to be half-hearted.

What makes you smile in art?

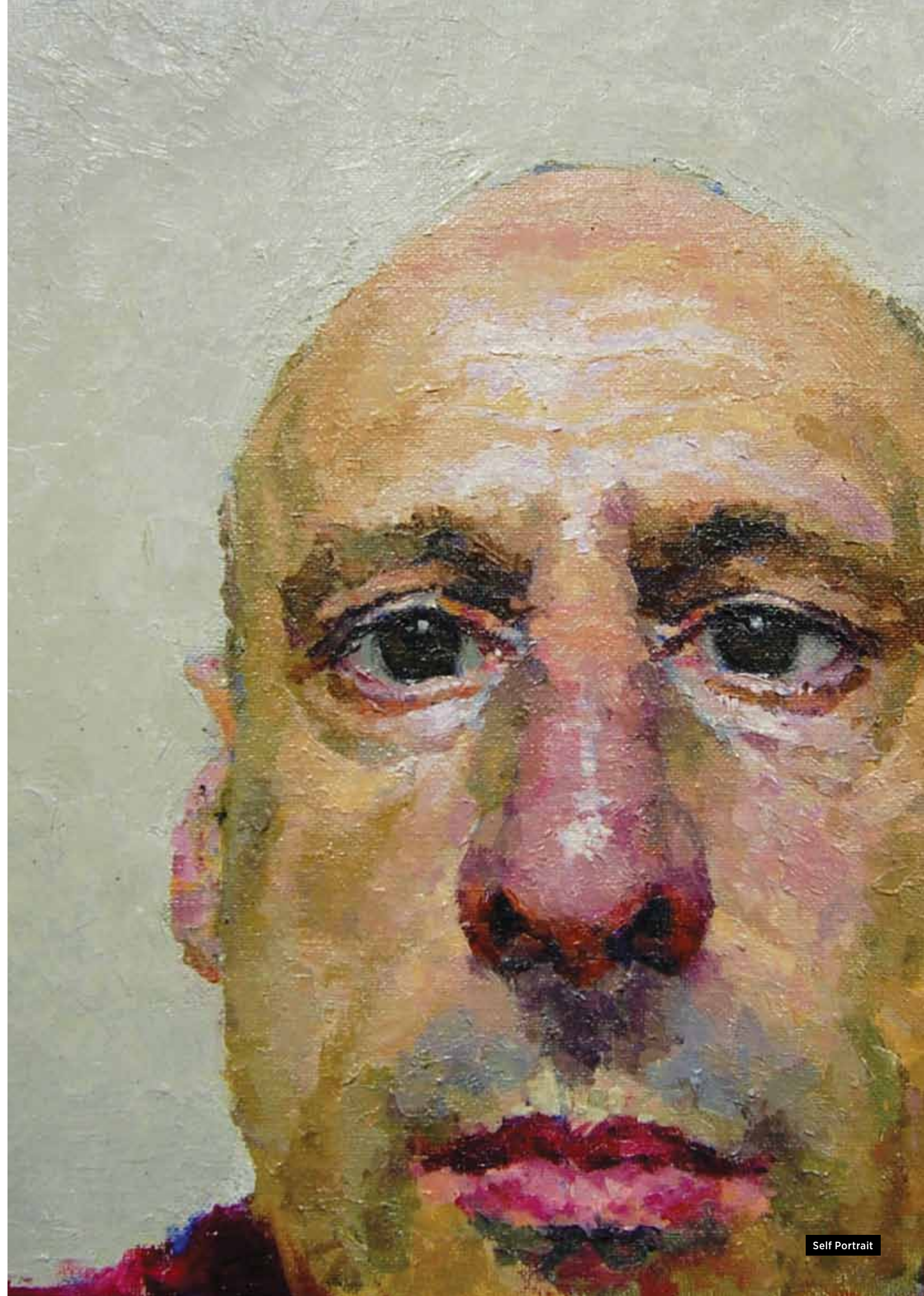
Critics.

Good advice you wish you'd been told earlier?

The importance of networking.

If you are in Manchester this month, stop by and see some of his new work at 2022NQ in the Northern Quarter from 7th to 15th June, with a private viewing on 7th at 6pm. Exhibition curated by Heather Gilberthorpe in association with Dukeries Art Gallery.

richardcombes.com



Self Portrait



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Friday 7th: Genticorum, Melrose Quartet. Tickets £10

Saturday 8th: The King Bee Rhythm & Blues Club £4

Thursday 13th: Munro, O'Callaghan & Titchener. Folk trio.

Friday 14th: The Dale Storr Trio. £5

Saturday 15th: Green City Blues. £3

Thursday 20th: Emily & The Woods, Sam Brookes & Anwyn Williams. £6

Friday 21st: The Shipping Forecast - A night of poetry, prose & music

Thursday 27th: Oxfam Sheffield Launch night.

Friday 28th: Wagon Wheel Media Presents: The Clench + The Rainy Day Club + Mordrake. Americana & Alt. Country. £5

Saturday 29th: Scruff Of The Neck records showcase.

Usual Music Session Wednesday and Quiz Thursday as well.



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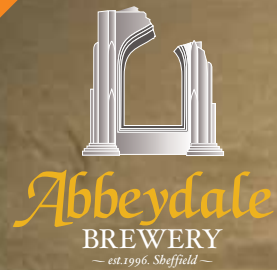
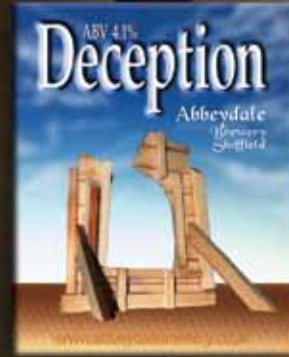
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LISTINGS

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**Alternative Comedy
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June 7th

**Motherfolkers
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June 22nd

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June 29th/30th

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July 5th

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SOUND.

WORLD MUSIC.
FRED OXBY.

Perhaps one of the biggest banes in the life of a modern music listener is the excessive classification of sound at the hands of an ever-growing mass of music journalists, retailers and publishers. It's easy to understand that when tasked with describing music, people are left struggling to produce material which exceeds mere description by using increasingly oblique and esoteric genre tags to help separate one thing from the next. I am largely forgiving of this vice, because after all we do need to be able to separate the work of Mozart from The Dead Kennedys. Furthermore, while of limited use, genre names like "aquacrunk" have provided me with at least a few giggles over the years. And who can fault the vintage Ishkur's Guide to Electronic Music for substituting hours of actually listening to music with trying to pin down the exact differences between neurofunk and trance 'n' bass. As I said, I can forgive.

But one genre tag I cannot and will not abide is "world music", which aside from being somewhat patronising to the artists in question, fails to describe what the music sounds like in any way.

An anthropologist called Edward Saïd once said that the West studies and admires the Orient from a colonial perspective, never considering itself equal to its cousins but naturally capable of appreciating its subtleties. In a similar way, I think describing something as world music is an inherently patronising notion. Although as a westerner I naturally have a greater understanding of my own musical traditions, it is wrong to centralise western music in this way. Some people seem to use the term to describe music that is from other countries but has no established genre tag.

When you take a trip to a record shop (online or not), a quick browse through the world music section can be an eclectic experience. You can jump between the jazzed-out, smokey traditional folk instruments of Anouar Brahem, one of Tunisia's finest oud players, and the funk-driven grooves of Paris's Orchestre National de Barbes without moving too far. While both these artists are excellent and worthy of note, they are not similar. The idea that someone could like both is not a given and when you include a third random selection from the world music vaults – a compilation of Mongolian throat singers, for the sake of example – it becomes clear that we are not dealing with a genre so much as a tag given to music which we lack commercial incentive to classify properly. To me, this idea sounds as strange as walking into a Peruvian record shop to find the European music section where DJ Friction, Radiohead,

S Club 7, Eiffel 65 and Mozart are housed under the same tag. Of course, that is not how Peruvian record shops are laid out, because the South American record industry doesn't thrive on its own folk music, but on its exports, which often consists of artists singing westernised versions of local music. "Do you want some Brazilian folk music? Great! Look in the world music section, sir." "Shakira?" "Yes sir, that's over in the pop department."

It is perfectly reasonable to argue that location makes a difference to how one might describe music. Aficionados will all be aware (perhaps painfully) of the differences between East and West coast hip hop, and I can think of a handful of people who would stress the difference between Detroit techno and Berlin techno. But the world music tag defies these subtleties. How can the varied music of Zimbabwe be considered similar to music from Pakistan? How can music which comes from two unique perspectives, cultures and languages be classified under the same term?

The truth might be that as Europeans we identify less with music from other cultures. This might explain why we need broader terms to catalogue and define what we consume from outside our immediate surroundings. This is consistent with the fact that African music became a lot more popular through the blues revival and through the work of fusion artists like Fela Kuti. As our culture becomes more and more diverse, we become more familiar with sounds from far away. Our producers and musicians become inspired and we listen in, much to our benefit.

Why then, when we've come so far, should we not abandon the archaic idea that we have our complex, multi-layered musical society, standing apart from the rest of the world, only to be experienced at the odd world music festival once a year? We are happy to listen to foreign artists when they emulate our music and we are happy to listen to European artists when they take influence from other musical forms, but it seems we can't engage foreign artists playing completely foreign music.

If we were to reduce styles of music to their most basic genres, almost all would be without nationality tags. Detroit techno would simply be techno and Russian romanticism would just be romanticism, but world music wouldn't change – it would still be a large cluster of music we haven't had time to engage with on its own individual merits. Maybe it's time to start.

NEW MODEL ARMY.

PLUG.
11TH MAY.

REVIEWER – EDWARD RUSSELL-JOHNSON.

There are a lot of bands who are said to defy description, but New Model Army is up there with the most defiant. The Bradford troubadours have been making articulate, rebellious noises for over 30 years, loosely covered by the ambiguous ‘post-punk’ label but trying their damndest to avoid classification altogether.

Their music broods over social injustice and corruption in all its forms, but a diverse range of influences elevate NMA far beyond conventional punk territory. In front of a boisterous crowd at the Plug, crunching distortion sits comfortably alongside acoustic guitar, keyboard and even bodhran to create a richly textured sound that confounds the stereotype of an angry band.

The most striking aspect of NMA's music is its searing honesty. Frontman Justin Sullivan's lyrics are politically-charged and have a whiff of brimstone, but without any of the dumb rhetoric or pretension that usually follows. This is the voice of intelligent dissent, forged from real life experience and genuine anger. Seen live, it is a very powerful thing.

Sullivan himself has the kind of captivating stage presence that comes from decades of experience. Wild-eyed and beetle-browed beneath his shoulder length iron grey hair, his personal appearance puts him somewhere between Old Testament prophet and staring hobo. His breathy vocals range from an angry whisper to a feral roar, delivered with an intensity and sincerity that is truly compelling. Between songs he relaxes into his sardonic side, relating to rapturous applause how Thatcher died on his birthday, before gleefully plunging into ‘Today is a Good Day’.

NMA's loyal fans are known as The Family and there's an obvious sense of camaraderie in the crowd, with good humour in the face of some pretty savage moshing. You get the impression that NMA are just local lads done good, and their relationship with the audience is remarkably intimate. It's not often that the cry of “How are you doing, Sheffield?” is answered with a roar of approval, followed by “And how are you, Justin?”

The band finish their set with ‘I Love the World’, a real belter with a chorus as powerful as it is simple. The lyrics are as condemnatory as ever, but as Sullivan himself says, it's a good message to end on. Despite all the fury in these songs, it's hard to imagine that anyone could be so consistently and intelligently angry for 30 years without genuinely caring about the injustices around them.

PUBLIC SERVICE BROADCASTING.

LEADMILL.
16TH MAY.

REVIEWER – ALEX FENTON-THOMAS.

The Leadmill was suspended in time for a few hours on 16th May as the tweed-clad Dr Who look-a-like J Wilgoose Esq and his companion Wigglesworth performed as Public Service Broadcasting in front of a packed crowd.

This extremely conceptual band rely on samples taken from public information films, old documentaries and war-time propaganda for vocals, leaving the timelord frontman to create beautifully composed tunes on synth, keyboard, laptop, guitar and banjo. His trusty sidekick accompanied him with incredible drumming “made to look effortless”, as someone behind me commented.

On stage there was an elaborate set of old TVs stacked on top of each other showing strange coloured shapes and the occasional test card, and a large mock-up of a 50s telly showing the sampled footage, skilfully controlled by a VJ hidden in the corner.

Their set was a mixture of Battles-esque funky thrash and Lemon Jelly style ambient niceness, but the sheer variety of voices on each track gave them a special quality of their own. The Second World War was a favoured topic (last year's EP **The War Room** was a collection of these tracks) and shows that these young adventurers were severely affected by that period.

‘If War Should Come’ is a brooding, apocalyptic song that perfectly encapsulates the nervous energy in Britain before WW2. The more triumphant ‘Spitfire’ is one of their standout tunes and drew a massive reaction from the crowd, as if they were transported through time themselves and the Battle of Britain was won last week. Other standout tracks included the thrashy, almost early Queens of The Stone Age-like ‘Signal 30’.

During the expected and noisily demanded encore they played one of their best songs, ‘Everest’. The sample footage is taken from the 1953 film **The Conquest of Everest** and truly informs – apparently it was called simply Peak 15 before it was found to be the biggest – as well as entertains, the beautiful soundscape complementing the epic climb of Hilary and Tenzing perfectly.

The mystique behind this band proves they are probably not from this time, but the obvious effort to make us believe they are from the 40s probably means they are fugitives from some distant and terrible future. Hopefully their disguises as tweed-clad, post-futurist, krautrock gentlemen who have mugged HG Wells and stolen his time machine will serve them well and they make a home in the 21st Century.

GHOSTING SEASON.

BUNGALOWS & BEARS.
23RD MAY.

REVIEWER – TASHA FRANEK.

London-based label Fields pretty much encompasses this decade's new indie flavour. Gone are the days of the four-piece band with their electric guitars hanging low and their arrogant stage presence sky-high. Welcome to the age of electronica.

With only two acts on, things didn't get started until about half nine. Although it's difficult to tell who showed up for the music specifically, as The Slow Revolt stepped up people certainly paid attention. One man, a couple of guitars and a whole host of electronic equipment, The Slow Revolt, also known as Joe Mirza, created a perfectly precise set which built in ferocity, much like the layers of each individual song. Though the sight of a MacBook perched on a keyboard stand may not be unfamiliar in indie-electronica territory, the colourful and uplifting music that he created with it was a breath of fresh air. Combined with charming vocal tones, the set was fun and powerful in perfectly equal measure.

After a short break and an excuse to top up our glasses, the main attraction for the evening headed on stage. Ghosting Season spawned as a side project of worriedaboutsatan, with the Manchester duo looking to take a new direction more suited to their new label. Although the venue was still a little sparse, those who made it were spoilt with a very intense set that it was impossible not to become completely engrossed in. With spectacular skill showcased across the spectrum, including an electric drum kit and guitar played with a violin bow, Ghosting Season put on a visual performance the likes of which I haven't seen from many artists who are predominantly centred around the DJ booth. There is no mistaking the boys love what they do. A pulsating rhythm kept everybody moving from start to finish in their continuous set and the crowd went wild when the final stillness arrived.

It's always a shame when the audience doesn't quite fill out, especially when both acts would have gone down a storm in a bustling room, but the tour continues through into June, after which I'm sure they'll be hitting the festival season hard.

LISTINGS.

HOSTED BY COOL BEANS & PUZZLED.

And finally, after months of snow, rain, woollen jumpers and bitter cold, came the three-day burst of sunshine that so oft constitutes the British summertime. We all got excited, donned our shortest shorts and basked like desert snakes savouring the gentle rays. Now it's back to brollies, parkers and Wellington boot frolics, but luckily there's some super-sweet-shindigs coming up this month to cheer us all up. And 90% of them are inside.

STEEL CITY CARNIVAL.

7th June / Speedwell Works Warehouse / £6 adv.

Banana Hill and The Catch Connection join forces to create a tropical summer beatdown like no other, with LV & Josh Idehen, Werkha, The Busy Twist, K.O.G. & The Allstar Revolution among the many performers on the night. Caribbean food thrown in as an added bonus.

THREE VALLEYS BEER FESTIVAL.

8th June / Dronfield / Free.

A line-up of pubs and a brewery team up to provide a big festival of beer, cider, music, attractions and food all linked by a special bus service. If you like cruising and you like boozing, this combination of pubs, boozes and cruises is absolutely perfect.

DOC/FEST.

12th-16th June / Various venues / Prices vary.

Doc/Fest brings the international documentary family together to celebrate the art and business of documentary making for five intense days in June. Now in its 20th year, Sheffield Doc/Fest is proudly one of the top three documentary festivals in the world.

FEATURECAST.

21st June / Fez Club / £4 adv.

Famed for making every track he remixes sound beefier than beef, breaks maestro Featurecast hits up Eyre Lane Studios for the latest ThirtyThr33 outing. Also on the bill are Andy H, Mystonic and a whole heap of talented DJs. Sound the alarm!

RANDOM HAND.

22nd June / Corporation / £8 adv.

The ultimate combination of ska, reggae, metal, punk and a topless lead singer – male not female, before anyone gets in touch with the Mail – returns to Sheffield after their last outing down at Shakespeares. Support comes from Faintest Idea, Eat Defeat and Gone & Lost It.

CROSSPOOL FESTIVAL.

28th June / Crosspool / Nominal Fee.

Tired of pretentious music-driven festivals? Sick of falling asleep in a puddle-ridden tent surrounded by cereal bars? Go back to your roots. This year's Crosspool Festival is providing the following: coconut shy, lucky dip bran tub, tombola, welly wanging, plants, flowers, crafts and bric-a-brac, children's books and many more games and side stalls.

LITTLE OWL PRESENTS.

29th June / Rutland Arms / £8 adv.

The inaugural event for the fresh-faced Little Owl Presents team, easing their way into the scene with an unplugged affair at the Rutland Arms. Eight acts on the bill, the headline spot taken up by singer-songwriter Kirsty McGee, whose most recent single is featured in **Trance** (that film that Danny Boyle done).



NANCY ELIZABETH.

DANCING.
THE LEAF LABEL.

REVIEWER – IAN PENNINGTON.

The year is 2009. The month is October. Mumford and Sons have just released their debut album of offensively inoffensive pop songs to mixed reviews; lapped up by CD-buying middle England and glossy magazine-sponsored award ceremonies, but chastised by chin stroking musos. On the very same day, Nancy Elizabeth's second LP, **Wrought Iron**, is released. Reception-wise, she has pretty much the opposite effect. In the intervening years, Nancy Elizabeth dived for cover to take stock after an intense period of touring, while Mumford and Sons landed on the nation's coffee tables and TVs, prompting an assiduous and unrelenting wave of twee backing tracks to the corporate guff emanating from your widescreen.

There's no real reason for pointing out this temporal coincidence, unless you'd like to create your own.

I suppose it conveniently depicts the divergent paths of modern folkies. It's a lament, of sorts, much like Nancy's lyrical content. Having been seamlessly compared with critical hyperbole magnet and harpist Joanna Newsom following past records, perhaps she has unwittingly chosen the right time to step back into more fertile ground with **Dancing**. Now she is surrounded by other female folkies who are best suited in venues like churches, which she has previously commanded, and her songs bear comparisons. Certainly, 'Indelible Day' and 'Shimmering Song' have all the hallmarks recently rubber stamped by Laura J Martin.

On the topic of her chromosome contemporaries – Stealing Sheep, Literature Thieves and the like – the main similarity is vocally. All opt for the pitches of Sandy Denny, Joni Mitchell and their 1960s folkly counterparts, but it's not a pastoral frolic around in daisy chains, cheesecloth shirts and flares. Not by any stretch.

Perhaps influenced by her diversely assembled label mates – Murcof, Efterklang and Polar Bear among them – Nancy finds herself drawn to non-conformism. 'All Mouth' is a layered vocal loop evoking the polychoral Julianna Barwick and sharing ground with musique concrète. 'Early Sleep' is backed by the mechanical clamour of a Caribou soaring into the 'Sun', relenting into solemn chorals atop a softened background hubbub. 'Mexico' is an unsettling haunter aided by piano arrangements akin to John Carpenter, and 'Debt' bursts into pounding processed beats.

Fortunately, this is the antithesis of Mumford and Sons' brand of folk, even if not illustrated by synchronous record release dates this time around.



LONDON POSSE.

GANGSTER CHRONICLE: THE DEFINITIVE COLLECTION.
TRU THOUGHTS.

REVIEWER – JOE BAKER.

Going into the studio “without knowing what the fuck we were doing,” London Posse created arguably one of the most influential UK hip-hop records ever made with 1990's **Gangster Chronicle**. One of the first groups from our shores to rhyme how they spoke, in a broad cockney-patois hybrid, they were also pioneers of reggae-influenced hip-hop, with singles like the classic 'Money Mad' as relevant today as it was 23 years ago. British MCs have a lot to thank Rodney P and Bionic for, and it's thanks to Tru Thoughts that this material gets the thoroughly deserved reissue treatment alongside a second CD of unreleased material and new remixes.

Unashamedly British, brash and blunted, the back and forths, comedy one-liners and classic 90s production set a trend for truly representing your area, telling stories of 90s London, tours in the States and tongue-in-cheek sexual conquests.

For anyone who's familiar with Gangster Chronicle, it's the second CD that will provoke most interest. 'Future No. 1', 'Diamonds Are Forever', 'London Massive' & 'Roughnecks' are lost gems. Nothing groundbreaking, just fresh, 90s hip hop, with that golden age sound. On 'London Massive' though, Bionic raps in a style way ahead of its time, a precursor to grime, garage and all the other offshoots of hip hop that have emerged since.

As someone who takes drum 'n' bass and dubstep remixes of hip hop tracks with a healthy dose of scepticism, I wasn't overly excited at the prospect and in truth I think it would have been a better idea to include more older material, but if it introduces London Posse to a new generation then that's no bad thing. Personally I would've preferred some more B-sides. The remixes do very little for me and I had to skip a couple.

Gangster Chronicle is an important album and hasn't aged badly at all. As Tru Thoughts A&R Robert Luis puts it, “The slang may have changed, but the stories are about a day-to-day life that many people still experience.”



GOLD PANDA.

HALF OF WHERE YOU LIVE .
NOTOWN.

REVIEWER – JACK SCOURFIELD.

Writing this review on the day a certain helmet-wearing French duo have finally made their much-hyped new album available for public listening, it's hard to shake the feeling that, through various bells, whistles, teasers and Nile Rodgers BBC4 retrospectives, 'The Album: The Piece of Music' is often usurped by 'The Album: The Media Event'. To clarify, the helmeted Frenchmen of the opening line are Daft Punk, not some of the more musically-minded infantrymen of La Grande Armée returning with the follow-up to their popular 1813 breakthrough, 'Versailles: The Limit'

This year has seen both Daft Punk and Boards of Canada succeed where SARS failed, going truly viral across the globe courtesy of well-engineered PR campaigns. While I've only given the former a cursory listen and am yet to hear the latter, I'd be willing to bet that, despite the comparative lack of bluster and fanfare, Gold Panda's follow-up record, **Half Of Where You Live**, is better than the both of them. Now please excuse me while I relocate to a cowering position as a mob of militant Boards of Canada die-hards firebomb my living room.

That previous statement may very well, of course, be nowhere near the shocking, anarchistic bombshell I secretly hoped it would be. Anyone who laid ears on the Berlin-via-Essex producer's 2010 debut **Lucky Shiner** will be more than aware of the impeccable song construction skills he possesses, so it should come as little surprise that, in the three years since, his work has only become more refined. Opening track 'Junk City II' bursts out as if an M25 rave has parked up in the garden of Tokyo's Imperial Palace, punching out electric piano stabs with such a distinctly Oriental twist that it's only the accompanying haze of kicks and snares that will keep you from thinking you've accidentally wandered in to a Japanese boxercise class.

Removing the opening indefinite article from the title of 'An English House' gives you a better idea of the song in question, much more closely aligned with the euphoric underground sound of the nation's dancefloors than the neatened hedgerows of a semi-detached in Woking. 'Brazil' and 'Community' are nonchalantly captivating, 'My Father In Hong Kong 1961' and 'S950' seek solace in a room that seems to contain little but chimes, a sun-lit freshwater pool and a bucketful of tape hiss (also splashed liberally over the rest of the album), before 'Reprise' brings a suitably contemplative close to the record's ambient-leaning latter half.

“We're up all night 'til the sun! We're up all night to get some! We're up all night for good fun! We're up all night to get...” well nothing, actually, because pandas are notoriously sex averse, and this summer we're fully on team GP, so bin the helmets and cue the bamboo at Edinburgh Zoo.



FLAMINGO LOVE PARADE.

FLAMINGO LOVE PARADE.
SELF-RELEASED.

REVIEWER – BEN ECKERSLEY.

The last time Flamingo Love Parade were mentioned in these hallowed pages, it didn't go well. It wasn't so much a slating as a merciless four-paragraph annihilation. The reviewer even begrudged their right to an association with that most glorious of birds. I won't deny that FLP are certainly too crazy to be everyone's cup of tea, and the aforementioned reviewer is of course entitled to his opinion, but I do wish to redress one thing. He accused them repeatedly of being dull. Flamingo Love Parade are many things – extravagant, camp, anarchic, provocative, divisive – but never, ever dull.

FLP took it on the chin. The opening track of their eponymous debut shares its title with the “jazz style lift music” that they found themselves accused of, though it's not an entirely accurate description. They do have a classic jazz four-piece line up – guitar, bass, sax and drums – but their sound takes strong cues from Zappa and Beefheart, blended with plenty of prog, alongside a splash of lounge, and their open-ended tracks lead off in a variety of unpredictable and exciting directions.

At one of their famously flamboyant live performances, you'll find them – impressively, considering they'll have biked there, lugging amps and drums behind them – dressing up and flinging themselves around the stage like madmen. It's quite a visual experience, but I did wonder whether without this spectacle the music could survive the transition. Happily it did, and this record exhibits their abundant variety of harmonies and rhythms, the irregularity of their riffs, and the capriciousness of their structures and dynamics to excellent effect. Little surprises like the brilliant afrobeat guitar riff in 'JJ Goes to Kenya' and James Pannell's brilliant 8-bar rap in a reworked 'The Arrival of Gaston' keep up the kitsch appeal.

Surprisingly too, despite these wide-ranging extrovert tendencies, the album works very well as a whole. There are many thematic threads that run through the album, as well as absolutely seamless transitions from one track to the next. This unexpected coherence, along with the very high skill level of the musicians involved, is what helps elevate this project from a silly student joke to an undertaking of real substance and virtue.

THE UNTHANKS.

SONGS FROM THE SHIPYARDS.
INTERVIEW BY BEN ECKERSLEY.

Northumberland-based folk band The Unthanks will be in Sheffield performing their live soundtrack to internationally acclaimed filmmaker Richard Fenwick's documentary **Songs from the Shipyards** at the Crucible as part of this year's Doc/Fest. Commissioned by the Tyneside Cinema in Newcastle, the film uses archive footage to document the rise and fall of the shipbuilding industry on the Tyne, Wear and Tees. Now Then chatted to The Unthanks' piano player Adrian McNally about the film, Doc/Fest and the current UK folk music scene.

In your soundtrack to Songs from the Shipyards you've included songs from a variety of songwriters from the North East. What were your criteria when deciding what to include?

There wasn't quite the range of material to choose from that you might find about say, the mining industry, partly I guess because the shipbuilding industry is relatively younger. But the North East has some tremendous and largely unsung writers, like Johnny Handle and Alex Glasgow, and we will take any excuse to shine more light on their work, plus it was also an obvious excuse to tackle Elvis Costello and Clive Lainger's 'Shipbuilding'. The centrepiece of the music is a self-penned piece written around some poetry by the Teesside writer Graeme Miles, who sadly died recently. We hope our June performances of Songs from the Shipyards will be a fitting tribute to him.

The album traverses a whole range of emotions. Do you think the film dwells more in the hopeful or negative aspects of the shipbuilding industry, and did you try to follow this in your soundtrack?

We decided early on in the creative process that we wanted the film to have a story narrative, rather than just being a random collection of images set to atmospheric music. The film and soundtrack take you on a powerful journey from the optimism of the industry's birth, through the prosperous days of almighty production, through to the decline, the political controversy and eventual loss of the shipyards. While our natural inclination might have been to dwell on the loss of an industry and way of life, we also needed to find songs that captured the days of optimism and glory, and to play in an upbeat style we're not accustomed to.

Obviously the industry was hugely important to families in the North East. Did you feel a pressure to do the subject justice, so to speak?

Part of the reason that the film is probably more about loss than anger is that these industries died away a while ago now, and we felt the time now was perhaps more for remembrance than for protest. But the difference between respectful remembrance and romanticised nostalgia is a difficult line; between describing them as great days and remembering that they were tough and dangerous days, between the pride for what the workers achieved and the reality of the wealth it created being siphoned away from their communities, and the emotional complexity for those communities of having created something great, only to be completely deserted when the going got tough. How is it best for history to remember that?

The arrangements on this album are very simple and minimal – usually just a piano and solitary violin accompanying the voices – which is a step back from the bigger ensemble you've used on your recent studio albums. What were your reasons for using a smaller group?

When the chance came to work on it, we were on tour as a stripped-down five-piece in Australia, so that's what we had to work with! We had a week off in Melbourne and spent it putting the film soundtrack together. The Unthanks have always had a core creative unit of five, but until Songs from the Shipyards, we'd never actually performed as a five, having toured the past three years with an add-on string quartet and trumpet. So it was an overdue pleasure to arrange for just the five of us.

What does it mean to you to be part of Doc/Fest this year?

Although the Unthank sisters are from Tyneside and Rachel and I live in Northumberland, I grew up in a small mining village near Barnsley, as did our guitar player Chris Price, so it's always special for us to play in Sheffield. Most of our formative teenage gig-going was in Sheffield. With the film essentially being an illustration in microcosm of Britain's industrial decline, I'm sure it will resonate with anyone with connections to South Yorkshire's industries.

How much do you see yourself as part of the UK folk tradition?

Well, we do write the odd song, but in the main we concern ourselves with interpreting traditional song, so in that sense we are very much a part of it. Our sonic palate is wider than that most commonly associated with folk music, but what interests us about the folk tradition is the content, not the style. Folk music is an oral history, not a genre of music; a human exercise in sharing and empathy. What matters to us, in this project for instance, is that the people who worked in industry are remembered for what they achieved, and that the lessons of that time, good and bad, are understood from the position that we now stand in. Ultimately, our music palette is based on our abilities and drawn from the musical vocabulary we develop as listeners. Limiting musical colours to those we think of as "folkie" is like a storyteller using the same voice to tell all his stories. The storyteller should understand that it's not about him; it's about the story and the listener.

How much do you feel the rise of 'nu-folk' over the last couple of years has helped or hindered the UK's existing folk music scene?

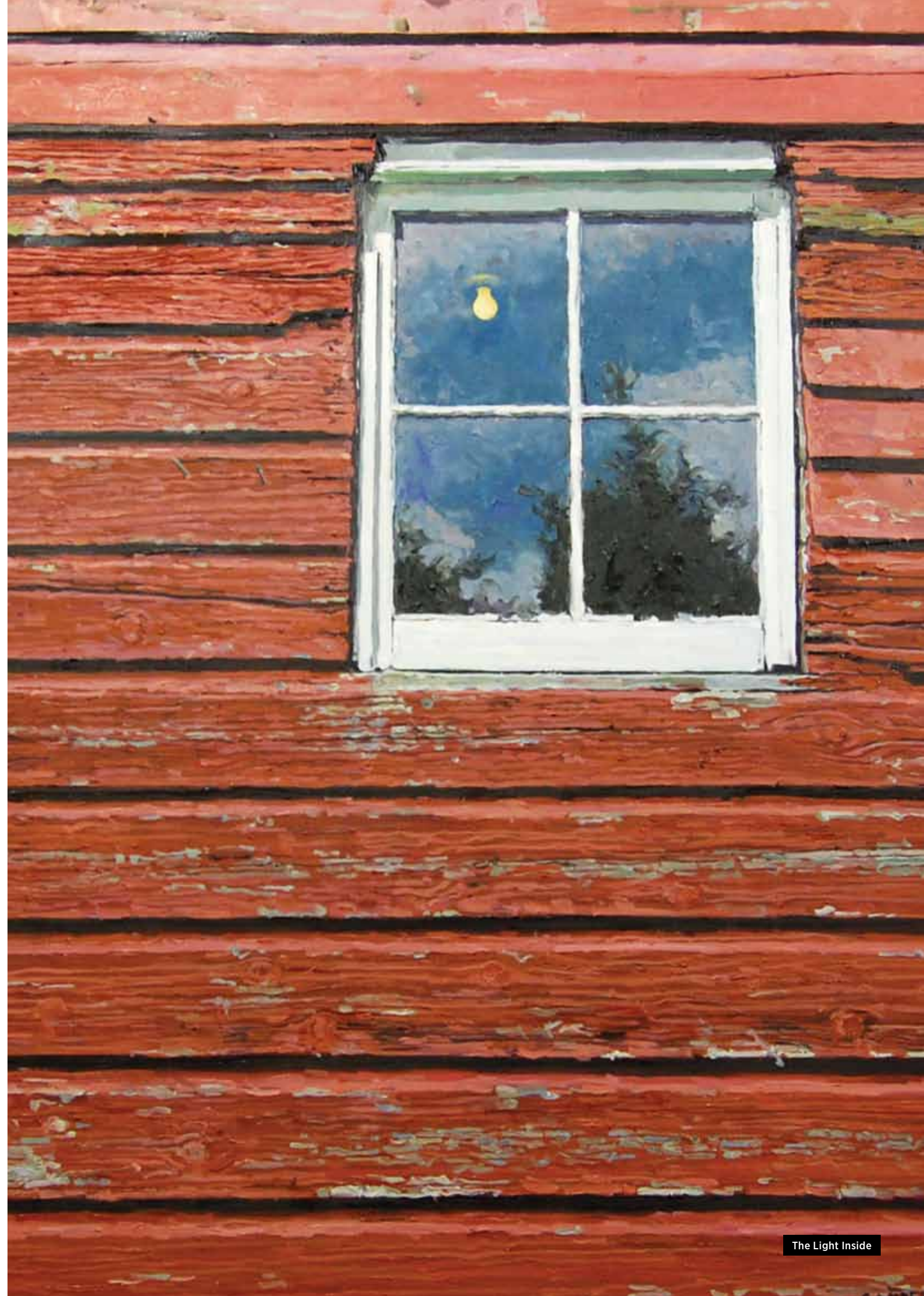
In all honesty, I don't think it's had much impact at all. Certainly there has been much use in the mainstream of the folk vernacular, but I think that's just a natural backlash to globalisation, as culture looks for depth and identity in homogenised times. Just as folk music is suddenly cool, so is knitting and growing your own veg. I certainly think that the media spotlight on folk music has presented an opportunity for folk music to appeal to a wider audience, but I'm not really sure that has translated into anything real on our side of the tracks, so to speak. I think that's partly because the indie way of doing folk is to make music that sounds under-produced, a bit shabby, more 'real', and so that's what the mainstream thinks folk music is about. But when artists from the trad side of the tracks try to make music appeal to the mainstream, they try and make it sound polished and shiny in the hope it will be better understood in the commercial marketplace. I think a lot of music by young artists on the folk scene sounds too squeaky clean for those bearded veggie growers looking for a clod of earth in their music.

What's next for The Unthanks?

A rest, hopefully! We recently went through a period in which we released and toured four albums in 18 months. It's been an amazing period of discovery and creativity, and we are extremely grateful to our audience, who three times in a year were asked to come and see us in the full knowledge that we wouldn't be playing a note of music they'd heard before. We are very lucky that there are listeners out there who are prepared to move with us, rather than hoping for a greatest hits set. But we're going to take our time making our next record, and we'll be endeavoring to stretch ourselves ever further.

Songs from the Shipyards will be performed by The Unthanks at the Crucible Theatre on Sunday 16th June.

the-unthanks.com



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SPIRIT OF '45 DAY

SATURDAY 15TH JUNE ▶ QUEENS SOCIAL CLUB

DAVID KITT

SATURDAY 6TH JULY ▶ THE HARLEY

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FRI 2ND AUG

**THE THIN LIZZY
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TUE 1ST OCT

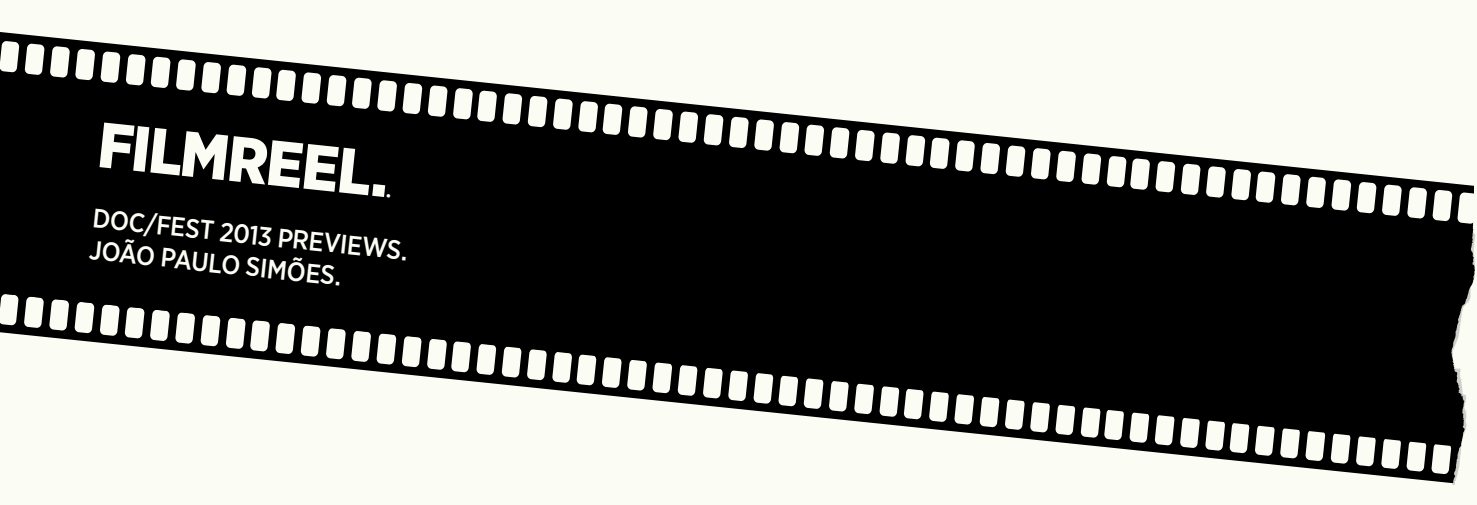
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FILMREEL.

DOC/FEST 2013 PREVIEWS.
JOÃO PAULO SIMÕES.

Doc/Fest is upon us once more, and this year is set to be one of the most remarkable in the history of this conglomeration of distant voices made present and subjects made tangible. Filmreel is sampling from all the different strands and sessions, with two delegates attending, interviewing and reviewing.

This issue includes my own personal choices, listed here as previews ahead of any actual screening. It's the usual mixed bag, which will be complemented by Imogen DeCordova's reviews next month. So, with no further delays, my hopes and focus rest on:

BLACKFISH.

Dir. Gabriela Cowperthwaite | 2012 | US | 83 mins.
14th June (18.00) & 15th June (19.00).

Part of the Global Encounters strand of the festival, I'm drawn to this film for the microcosmic quality of its subject matter, which by definition is likely to express something universally profound about human and animal nature. It concerns a performing killer whale that killed several people while in captivity. Through its shocking footage and poignant interviews, the film becomes an exploration of the creature's extraordinary nature, while exposing the species' cruel treatment in captivity and the pressures brought to bear by the multi-billion dollar sea park industry.

GOOGLE AND THE WORLD BRAIN.

Dir. Ben Lewis | 2013 | Spain & UK | 89 mins.
13th June (14.30) & 15th June (12.30).

Picked because it concerns us all, this film depicts what has been referred to as the most ambitious project ever conceived on the Internet: Google's self-appointed mission to scan every book in the world. It appears to highlight Google's noble intentions and the scepticism surrounding them in equal measure. I'm curious to see if they get the balance right and if the aesthetic language employed elevates the content to an engaging, cinematic experience.

GOD LOVES UGANDA.

Dir. Roger Williams | 2013 | US | 83 mins.
14th June (18.00) & 15th June (17.45).

This is said to be a powerful exploration of the evangelical campaign to change African culture with values imported from America's Christian Right, so I can't help but step into its screening with very strong feelings. Again, it's balance and tone that I will be looking at, but with the hope that I won't have to endure propaganda of the worst kind. The film features American and Ugandan religious leaders fighting sexual immorality and missionaries trying to convince Ugandans to follow Biblical law. On some perverse level, I can't wait.

PARTICLE FEVER.

Dir. Mark Levinson | 2013 | US | 99 mins.
14th June (15.15) & 15th June (12.30)

A healthier kind of God is sure to be found in this 'behind-the-scenes' of avant-garde science, shown as part of the Global Encounters strand. Not only will we be privileged to witness the discovery of the Higgs Boson

(known in the field as the God Particle) at the Large Hadron Collider, but this is also a film blessed with the touch of one of the best filmmakers in the world, the editor and sound designer Walter Murch.

SALMA.

Dir. Kim Longinotto | 2013 | US | 90 mins.
14th June (12.45) & 15th June (15.45).

The artistic impulse overcoming oppression is a cornerstone of human essence itself, and that lies at the heart of this film concerning young Muslim poet Salma. Her work was written in defiance of her 25-year confinement to a small room and, despite all the odds, reached a publisher. Her presence at Doc/Fest to give a poetry reading is more than a bonus.

A MAN VANISHES.

Dir. Shōhei Imamura | 1967 | Japan | 130 mins.
13th June (09.45).

We'll be sampling the Doc/Fest retrospective dedicated to Shohei Imamura with this film about the phenomenon of missing persons in Japan. It is set to be a challenging exercise in (self-) doubt by means of the alternating tension between fiction and reality. Made in 1967, it couldn't sound fresher...

FILMS ON FILM.

The Films on Film strand also has two unmissable opportunities that I will endeavour to attend: **The Exorcist (Director's Cut)** plus the documentary **The Fear of God: 25 Years of The Exorcist**, introduced by its writer and presenter Mark Kermode; and **Apocalypse Now** plus **Heart of Darkness: A Filmmaker's Apocalypse** with the presence of its aforementioned renowned editor and sound designer, Walter Murch.

SESSIONS.

Pretty much every session will be worth everyone's time, but my personal highlights, both at the Crucible, are:

IN CONVERSATION: ALAN YENTOB AND NICK FRASER.

14th June (14.00).

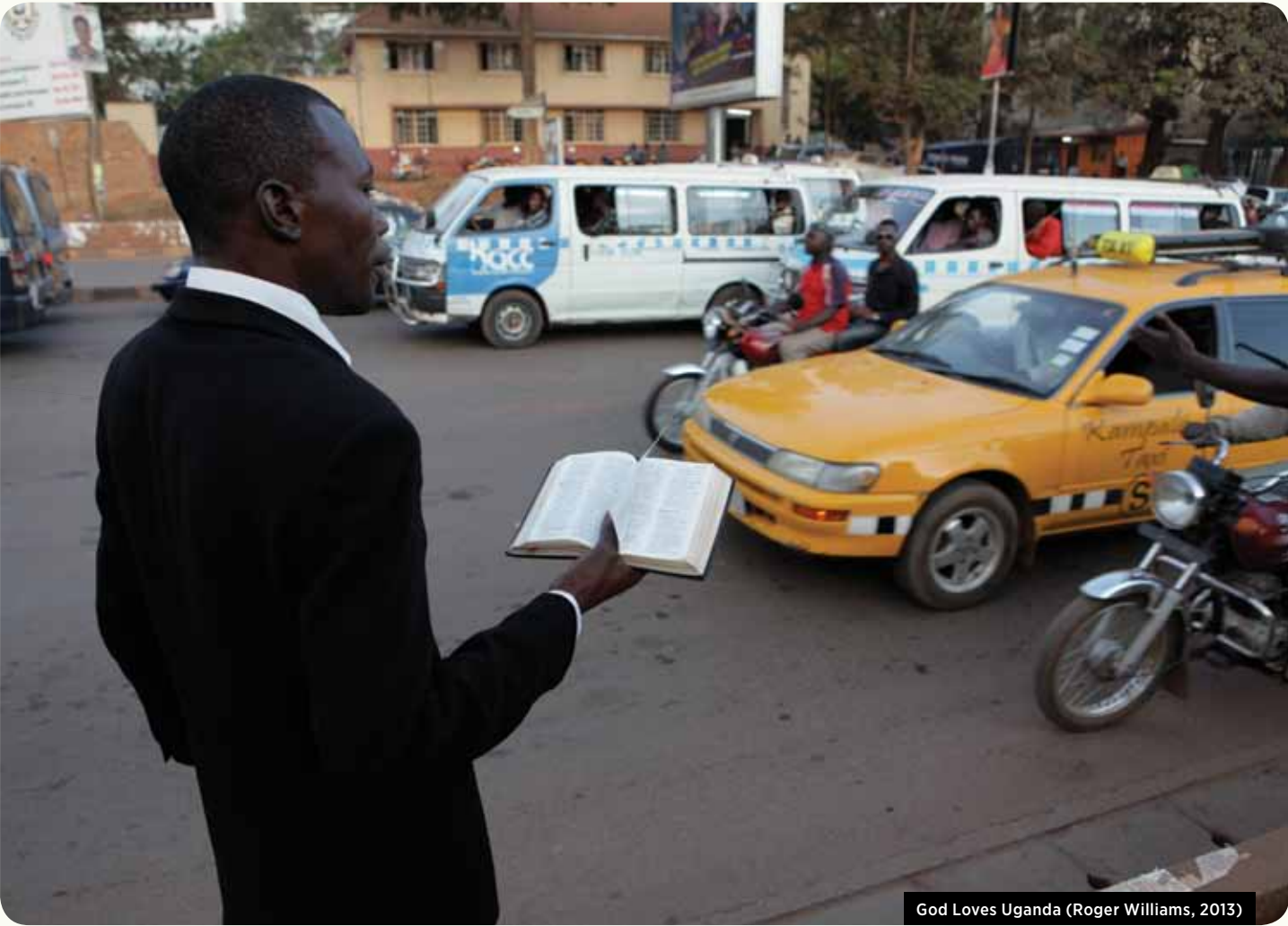
An insightful look at Alan Yentob's career which spans six decades, from the days as former Controller of BBC One and Two to becoming the recognisable face of his art documentary series, **Imagine**.

WALTER MURCH:

FROM THE GODFATHER TO THE GOD PARTICLE.
15th June (10.15).

An opportunity to see this legendary figure, mostly known for his work with Francis Ford Coppola and Anthony Minghella, delivering a masterclass following the world premiere of his new documentary, Particle Fever.

For the full Doc/Fest programme, visit sheffdocfest.com. Tickets can be booked via the Doc/Fest and Sheffield Theatres sites.





THE OLD SWEET SHOP.

TOM J NEWELL EXHIBITION.
6TH JUNE - 31ST JULY.
THEOLDSWEETSHOPSHEFFIELD.CO.UK

The Old Sweet Shop in Nether Edge is one of our favourite haunts. It has probably showcased more Now Then featured artists than any other shop or organisation in Sheffield and it is, in our eyes at least, the original purveyor of fine arts.

This month the shop is hosting an exhibition of the work of Tom J Newell, a well-loved son of our hilly city. Tom is one of the few artists to have been asked to feature in two issues of Now Then (#18 and #41, if you're wondering) and is one of our favourite local makers.

The Sweet Demons exhibition runs from 6th June until the end of July. It will consist of Tom's original drawings from an ongoing project to illustrate the 'Seventy-Two Spirits of Solomon', alongside a brand new screen print, hand-printed by Tom and Dan 'Phlegm' at Dan's home studio. The gallery's back room will host a selected retrospective of Tom's drawings, paintings and prints, all of which will be on sale exclusively from the shop.

There will be an opening night reception on Thursday 6th June from 6pm, with drinks kindly provided by neighbours The Broadfield ale house. This evening will also see the launch of the gallery's new publication, Pick 'n' Mix, an A5, 32-page, full-colour zine made up entirely of Tom's work, compiled by Mattias Jones. The Old Sweet Shop will continue to release Pick 'n' Mix with guest artists for each issue to accompany future shows at the gallery.

In conjunction with Artfelt, funded by The Children's Hospital Charity, Tom will be hosting a series of workshops with patients of Sheffield Children's Hospital during the exhibition. The children will create a collection of 'Monster Magnets' based on the creatures from the Sweet Demons show, which will be exhibited alongside Tom's work at a Pop 'n' Crisps daytime re-launch of the show later in the exhibition's run. Watch this space for details.



ST LUKE'S HOSPICE.

STARLIGHT WALK 2013.
13TH JULY.
STLUKESHOSPICE.ORG.UK

St Luke's Hospice cares for people in Sheffield over the age of 18 who have incurable diseases, seeking to alleviate their pain and give them the best quality of life possible, free of charge.

The sponsored Starlight Walk in aid of St Luke's Hospice takes place on Saturday 13th July. Now in its third year, the Starlight Walk brings together people from across the city to raise vital funds for the hospice. You can walk in memory of loved ones, for someone who is unwell – whether or not they're being cared for by St Luke's – or just walk for fun and fitness. Whatever your motivation, by taking part and raising money you'll be making a huge difference to patients and their families. Last year over 1,000 people raised thousands of pounds to provide care for Sheffield people with life-limiting illnesses. If every walker brings in at least £100, St Luke's could raise a stunning £100,000 in one starlit evening.

It's a 5km walk from Endcliffe Park to Forge Dam and back through parks and woodland. The route is marshalled and well lit and takes between 60 and 90 minutes to complete. The walk itself starts at sunset (9pm), but there'll be music, food and drink from 6.30, including a Thornbridge beer tent, as well as a warm-up session from 8.30.

The walk is open to anyone aged five or over. Under 16s must be accompanied by a responsible adult who is also registered to take part in the walk. Entry is £15 for adults and £10 for young people aged 5-15. There's also a group discount rate of £10 per person if you register a group of six or more adult walkers, so why not get some friends together and fundraise as a team?

For you it's a walk in the park, but for St Luke's patients, their families and friends it will mean so much more.

FAVOURITES.

OUR PICK OF THE BUNCH.

WHITE LION.

615 LONDON ROAD.
WHITELIONSHEFFIELD.CO.UK

The White Lion is one of those pubs that it's far too easy to miss, but we don't recommend walking past this place without stopping for one. It's a cosy, traditional affair, with a great range of cask ales and ciders. Now under the new management of Martin and Linda, service is always delivered with a smile, and starting this month they will be introducing a choice of bar snacks, including vegetarian and vegan options.

They also host regular music events, including but not limited to jazz and folk, as well as a weekly quiz on a Wednesday evening. Beer, food and music, you say? Absolute winner.

SHEFFIELD ANTIQUES QUARTER.

SHEFFIELDANTIQUESQUARTER.CO.UK

Sheffield Antique Quarter covers a one and a half mile stretch along Abbeydale, Broadfield and Queens roads, and caters to pretty much all possible tastes. With 35 shops, centres and cafes selling vintage and retro items, antiques, art, militaria and salvaged goods, along with fantastic locally sourced food, it offers a more personalised alternative to the high street. Every business is local and independent, and there are so many of them that they've all clubbed in to make a leaflet directory to help you find your way around.

You can find information about every outlet by visiting sheffieldantiquesquarter.co.uk, but our recommendation is just to have a wander round. You never know what you might find.

PEACE IN THE PARK.

PEACEINTHEPARK.ORG.UK

Peace in the Park is truly a Sheffield institution, so understandably there is a sense of disappointment that, due to overwhelming financial constraints, the festival cannot take place this year. But if you love PITP as much as we do, there is plenty you can do to make next year's event the best yet. On Saturday 8th June, the Red House will host Peace in The Pub, a fundraiser with DJ sets from Jack Opus, Jagerverb and more. On 29th and 30th June there will be another fundraiser at the Riverside hosted by Knife & Folk, with art stalls and live music, and there are plenty more to come. Keep up to speed by 'liking' the Peace in the Park page on Facebook and give generously to the festival coffers by visiting sponsume.com/project/peace-park.

SPIRIT OF '45 DAY.

SATURDAY 15TH JUNE.
QUEEN'S SOCIAL CLUB.

As you really ought to know by now, this year we have teamed up with Doc/Fest to host an extra special event tying in with the main festival activities. Spirit of '45 Day will be centred around a screening of Ken Loach's new documentary **The Spirit of '45**, but there'll be much more than that on offer, including but certainly not limited to: a live re-score of John Grierson's 1929 silent film **Drifters** by beatboxing extraordinaire Jason Singh; poetry from Mark Grist and Gav Roberts; music from Age of Glass and Leonie Evans; film installations by Exploding Cinema; and footage from the BFI's steel archive.

£2 before 7pm, £5 after. Can't say fairer than that. More info on Facebook – search 'Spirit of '45 Day'.

HEELEY FESTIVAL.

SATURDAY 22ND JUNE.

Taking place every year in the (theoretically) sunny month of June, Heeley Festival cultivates a real sense of community. It's a family-friendly event with lots of live entertainment – from dance displays and classic cars to live bands and bellydancing – plus a range of stalls offering all manner of items, a car boot sale in the Anns Grove School car park and for this year only – wait for it – an appearance from the Ghostbusters.

Sited at Heeley City Farm, Heeley Parish Church and the Millennium Park, the festival is run by a small group called Heeley Events & Activities Team (or HEAT for short). If you've got no plans, go down and check it out.

BRAWN AND BREAD.

GAGE GALLERY, LION WORKS.
14TH - 22ND JUNE.

Brawn and Bread is a new exhibition bringing together the artistic output of two local brothers. Both began drawing from a very early age, graduating to spray paint and anything else they could get their hands on, but two distinct styles emerged. One produces photorealist portraiture, including his recently favoured Henderson's Relish piece, while the other explores abstract expressionism.

Showing work together for the first time since school, you can tell the differences between the two brothers. The exhibition will occupy a historic industrial gallery space at Lion Works in Kelham Island. Sponsored by the Kelham Brewery and their local The Fat Cat, it will kick off with DJs including Andy H on Friday 14th June, 6pm onwards.



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38. MIRAGE E CIGARETTES
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